

THE MUSICAL EAR.

"I would give the world," said the Empress Catherine, "to be able to appreciate and love music, but I try in vain. For me it is noise, and nothing but noise."

To what must we attribute the absence of the ear for music in certain people? Does this gap belong to an intellectual order or to a purely physical order? And is there any way to make people who have not the natural instinct appreciate music?

The great Empress of Russia would find herself in very good company if around her august person she assembled in the kingdom of the dead all the celebrities who, like herself, did not appreciate music. She might form a very respectable court, with all the warriors, poets, philosophers, historians and artists of all kinds, including even musicians, who understood nothing whatever of the beauties of that which exercised such a powerful influence upon the soul of Alfred de Musset, who wrote:

"Musique me made me believe in God.

Among the literary celebrities whose "melophobia" was notorious we might cite Beaumarchais, who wrote the famous phrase, "The stuff that isn't worth writing is good enough to sing"; Theophile Gautier, who said that "of all noises, music was the dearest"; Fontenelle, the author of "Sonate, que me veux-tu?" who used to say that there were three things in this world that he could never understand, namely, gambling, women and music; and finally the amiable poet, La Fontaine.

Napoleon I. hardly loved anything in harmony, except, perhaps, the roar of artillery. Music, he said, troubled his nerves. Nevertheless, like a practical man, he understood the advantages to be derived from it from a military point of view. Consequently he gave orders to the bands of different regiments to play every day in front of the hospitals to soothe and encourage the wounded.

Napoleon III. tolerated music with great difficulty, and Victor Hugo, in the pride of the poet, had to be coaxed by the composer who desired to put his lines in music. "Are not my verses," he used to say, "sufficiently harmonious to stand without the assistance of disagreeable noise?"

But it will be interesting for our readers to have the opinions of able musicians and medical men, and here are some of them:

"I am convinced that by means of a rational education, assiduous and especially precocious, the impaction of the ear can be cured and the musical sentiment developed, at least in a certain measure."

"BOURGAULT-DECOUDRAY."

"The case of Catherine II. was beyond a doubt absolutely of the intellectual order. The absence of the musical sense is more common than is generally believed or admitted by those who suffer from it. I

believe that it is incurable, because the sensations of art are given to us more by the brain and the heart than by the eyes or the ears."

"ALFRED BRUNEAU."

"The auditive faculty does not exist in the same degree in all individuals, and it is not rarely that one meets with men of superior intelligence who have absolutely no musical sense whatever; and, on the other hand, many very common-place minds are marvelously gifted in this matter."

"Before I became known as a composer I was for a long time professor of music, and among the numerous pupils confined to my care I met with very few indeed who displayed a marked disposition for this art. In the number there were some who were not totally void of the musical instinct, but each one of them appreciated the thing in his own way and grasped only one side of it. For some all music was contained in melody; others liked its rhythm; but the fewest of all took pleasure in the simultaneity of the sounds, the harmony, and the orchestral combinations. But as a rule the ensemble of the art escaped them."

"Therefore, I came to the conclusion that few people possess the necessary aptitudes to find in music a truly artistic enjoyment."

"One might form the category of the individuals upon whom music has more or less influence. In the first place there are those who like every kind of music. After them come those who pretend to like it, those who think they like it, those who wouldn't ask anything better than to like it, those who are indifferent to it, those who dislike it, and finally those who loathe it. As we see, variety is not wanting in the category. There are also people, and they are more numerous than one might imagine, who catch in music only the words that are sung. Here upon this point is the testimony of one of my brilliant pupils. 'I quote him literally: "The opera that I like best is 'Faust' because I understand its language. For instance, I remember this [and he sang]:

"Si c'est un grand succès et comment il se nomme."

"But," said I, "that's not an air; it's all one note." "That's quite possible," said he, "but what a charming note it is! Nobody but Gounod could discover such a note as that."

"It is the innumerable divergencies in the manner of appreciating music that give rise to the remarks to those extraordinary and ridiculous opinions of which we find sometimes curious examples, even among professional critics, some of whom, with great respect, would be very much embarrassed if they were asked to hum the air, 'Ah! vous dirai-ge, mannan?'"

"But, you will ask me, Who are the happy priviledges to whom music reveals itself in its entirety, and to whom it gives complete pleasure? To

this question my answer, without hesitation, is that they are the composers; and I will add also that for the most part the music they love best is their own."

"CH. LECOCQ."

"One may dislike music for two reasons. First comes the physical reason. Everybody knows the story of the doctor who could not hear a note. Once he took it into his head to fill one ear with wax, and then music to him was quite a revelation. The proof became clear that the two ears of the unfortunate man were not constructed in the same manner. I believe the case is very rare."

"But the other and the more frequent cause is of a purely intellectual order. And here the analogy may be confirmed in this formula, which seems to include them all: There is no disputing tastes and colors. There are many highly intelligent minds that are unable to understand anything of the most luminous pages of the masters; and there are others who, on the contrary discover, in the most obscure marvels which nobody, and especially the author, ever dreamed of. Among the same people we find some who can't endure the reading of a page of poetry. There are others, too, who in a picture see above all things the subject, etc. In the effort to reclaim those who by instinct dislike music, all that can be accomplished is to make them endure it, and then to persevere for a genuine result."

"By way of conclusion, I will add that within ourselves, all of us, there sleeps a chord which is awakened only under certain influences of music, poetry and art. And, just as no two faces are identically alike in individuals, the sensibility of that chord is infinitely variable. The important thing is to listen to the note when it is sounded."

"MAIRCHAL."

"There are some people who catch sounds precisely, but render them falsely. The reason for this is that their voice responds poorly to their will. In such cases there is patient work to be done both by the professor and the pupil. The latter must study with persistence the intervals and distances, and gradually bring the rebellious vocal organ to flexibility. To sing in tune it is necessary that there should be a perpetual correlation between the two organs, the ear and the vocal chords."

"But if the auditive sense is defective, it is very difficult, if not impossible, to cure it. It is a defect in perception, just as in the case of vision. Such is my humble answer to the interesting question of the 'Figaro'."

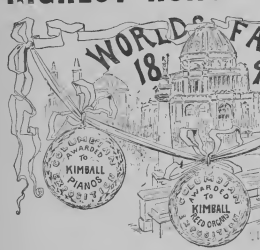
"MARMONTEL."

"The number of people for whom music is merely noise is far more considerable than is supposed, and those who are afflicted with this 'non-instinct' do not always admit it, like Catherine II."

"In the case of children, careful training might enable them to enjoy certain musical sensations, but with adults the thing seems almost impossible."

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MRS. BAUSEMER'S CONCERT.

Mrs. Bausemer's concert at Memorial Hall proved, as expected, a genuine treat, and drew out all the leading musicians. The programme was all that could be desired, and Mrs. Bausemer's playing was such as to leave no room for criticism. Had we the disposition of the programme, we might have given place to a few more modern pieces, like Strindberg's "Valse Caprice," which made a fitting close to a programme that proved Mrs. Bausemer's utter mastery of classic and modern technique.

CITY NOTES.

M. I. Epstein, the distinguished pianist and director of the Beethoven Conservatory of Music, was married to Miss Israel, whose charming address and high culture have made her a host of friends in this city, where she has been but a short time. We congratulate the happy couple, and wish them every success.

The popular cantata, "The Triumph of Faith," by Root, will be given at Exposition Entertainment Hall, on Thursday evening, the 8th inst., by a choir of seventy voices, under the direction of Mr. F. S. Seeger. The soloists will be: Miss A. Kalkman, soprano; Miss C. L. Newman, mezzo-soprano; Miss Ruth Thayer, alto; Mr. F. B. Weston, tenor; and Mr. Wm. Porteous, bass. The cantata will be accompanied by Geo. Vlah, pianist; Sig. Sarrle, harpist; and a string quintette, composed of Mr. Louis Mayer, W. Baumgartel, Valentine Schopp, P. G. Anton and R. Buhl. Mr. Seeger's well-known ability assures a delightful evening.

The Western Musical Amateur Society, under the direction of Miss Mae Ayres Sherry, gave a very interesting musicale recently at 1804 Chouteau Ave. Among the most taking selections were piano solos by Misses Ida Warner, Sylvia Heald, Cathryn Lucke and Geneva Reader, the latter a little miss of 13 years; a vocal solo by Miss Sheets, and a vocal solo by Miss Helen Lucke.

The Teacher's Aid Association gave a benefit entertainment at Exposition Music Hall on the 28th ult. Among the chief features were the singing of the Temple Israel choir, composed of Misses Brantner and Dussackal, and Messrs. Hehn and Bauer; Delarte movements gracefully executed by the young ladies of the Normal and High Schools under the direction of Mrs. Mary Hogan Ludlow; the popular electrocution teacher; and piano numbers artistically played by E. R. Kroeger.

Miss Kate Jochum, the pianist and teacher, is kept quite busy with an excellent class of pupils. Miss Jochum receives pupils at her residence, 1905 Lami Street.

MME WILHELMINE RUNGE-JANCKE.

Madame Runge-Jancke was born 1857 in the Russian capital, St. Petersburg. Her father developed in the child very early the love for music and languages. She speaks six languages fluently. At sixteen years of age Wilhelmine Runge was graduated at one of the Imperial schools, and there first her voice was discovered. Mademoiselle Bonnet, teacher at the Imperial Conservatory of Music of St. Petersburg, was engaged to instruct the vocal studies of the young girl, after which she was sent to Berlin to study under Professor Gustave Engel, of the Royal Conservatory of Music. During that time her voice and dramatic talent developed so well that the professor thought it best to prepare the young singer for the stage. At the end of the fourth year she signed a contract with Mr. Pollini, then director of the opera house in Hamburg, Germany, for the following roles: Agathe in Freischuetz (Weber); The Countess and the Page in Figaro (Mozart); Elsa in Lohengrin; Elizabeth in Thunblauer; and Senta in Flying Dutchman (Wagner); Gabriele in A Night of Granada (Kreutzer); Page in the Huguenots (Meyerbeer).



Donna Anna and Zerline in Don Juan (Mozart); Marguerite in Faust (Gounod), and others. After very successful appearances in concerts and in opera in the principal cities of Germany and Russia, she married and left for the United States. Madame Runge-Jancke remained for years in New York and Milwaukee, and only some years ago settled in St. Louis, where she held responsible positions at the Forest Park University, Goldbeck and Mary Institutes. All these institutions give her the highest recommendation as a teacher, singer and artist. Madame Runge-Jancke's pleasing personality has won her a host of friends. At present she teaches at the Strassberger Conservatory of Music, and has opened a private studio at 3217 Lucas Avenue.

Mr. Franz Rummel, who has been wandering of late, has resolved definitely to pitch his tent in London. He gave, recently, the first of a series of concerts at St. James' Hall. The programme consisted of orchestral work, and included no fewer than three concertos—Beethoven, Schumann and Saint-Saëns.

CITY NOTES.

Mr. Charles R. Pope went to New York for the purpose of securing a Wagner Festival, under the direction of Damosch. He pronounces Ysaye, whom he heard, truly great.

Mrs. S. K. Haines, the vocal teacher, is meeting with marked success in her profession. Mrs. Haines was a pupil of T. E. Bristol, of New York, and is specially recommended by Mr. A. G. Robyn. Since coming here her method has been taken advantage of by many professional singers, who have been greatly benefited. Among her pupils is Miss Flora G. Taylor, who sang at the recent Choral Symphony Society Concert. Mrs. Haines provides churches and concerts with professional singers.

An organ recital and musicale was given at Lafayette Park Presbyterian Church on the 27th ult., under the direction of Mr. Louis Hammerstein, who was assisted by Misses Cora E. Taylor, soprano, Vera Schlueter, pianist; Messrs. F. E. Fitzgerald, baritone, and Chas. Kaub, violinist. Mr. Hammerstein selected an admirable programme, and his numbers, as well as those of those assisting him, were a splendid treat to a large attendance.

Miss Nellie Paulding, the pianist and teacher, receives pupils at her new address, 3038 Lucas Ave. Miss Paulding is highly qualified for her work, being a graduate of Beethoven Conservatory and pupil of Miss Strong-Stevenson. She may be engaged as accompanist or pianist.

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Miss Lillian Pike, pianist and teacher, has removed from 2818 Gamble Street to 1815 North Compton Avenue. Miss Pike is one of the most thorough of teachers.

Wesley M. De Voe, the artist, may be found at his studio, in the "Studio" building, 2313 Washington Avenue. Mr. Devoe makes a specialty of portraits in pastel, as well as in oil, crayon and water color, and does magnificent work.

William C. Navo, a son of the late William Navo, is one of the successful teachers of piano and violin. He has a large and progressive class of pupils, and accepts engagements for concerts as pianist and violinist. Mr. Navo may be addressed, box 14, Balmer & Weber's Music House.

Miss Cora J. Fish, teacher of piano, has removed to 3128 School Street. Miss Fish, who is a pupil of Mrs. Nellie Strong Stevenson, is an admirable teacher, and painstaking and thorough in her work.

Miss Flora G. Taylor, who made her first appearance at the Choral Symphony Society and met with the most pronounced success, is a pupil of Mrs. S. K. Haines. Miss Taylor will also sing at the recital to be given at the Lafayette Park Presbyterian Church on the 27th inst.

A musical and literary entertainment was given by the Young Men's Society of the English Evangelical Lutheran Church at 19th and St. Louis Ave., under the direction of P. Robert Kinte. The Pres. Club Quartette, composed of J. B. Shields, P. McClynn, Arthur D. Weld and Win. Steider, rendered several beautiful songs, and Miss Grace Metcalf and P. Robert Kinte played International Fantasia duet, by Epstein, in a magnificent manner. Mr. Kinte's rendition of Schubert's "Fret de Cavallerie" was enthusiastically received. The T. Bahnsen piano which was used was greatly admired for its excellent tone.

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RUBINSTEIN DEAD.

The Great Russian Pianist Passes Away at Peterhof.

Anton Gregor Rubinstein, the famous Russian pianist and composer, died at Peterhof, on the 26th ult. The cause of his death was heart disease. He was within ten days of 54 years of age.

Rubinstein was born at Wechwojnetz, on the Roumanian frontier, on November 30th, 1836. While yet a child he was taken to Moscow under the name of Alesie Villoing. He was an infant phenomenon before that sort of thing had become quite as common as it is nowadays, and made his first public appearance when he was barely eight years of age.

When he was only ten he went to Paris and performed at several concerts, which brought him to the notice of Liszt, who thought highly of his genius.

The next few years of his life were taken up with visits to England, and in 1854 he came to Berlin to study composition under Dehn. On the completion of his regular studies he became a teacher, living first in the Prussian capital, and then in Vienna.

In 1868 he visited Paris and London, and in 1872-73 he visited the United States. Since 1867 he held no post, but spent his time in travelling and composition. Among his operas are: "Pimiri Donskoi," "Les Chasseurs Sibériens," "Nero," "Ivan Kalashnikov," "Le Vengeance," "Tom le Fou," "Les Enfants des Bruyères," and "Lalla Rookh," most of which were represented in St. Petersburg, Berlin and Vienna, and some of them in London.

His oratorio "Paradise Lost," and his sacred drama "The Maccabees," have frequently been performed.

The jubilee of his public service was celebrated in St. Petersburg by a fête on November 18th, 1883. He was ennobled by Czar Alexander II. in 1869, and in 1887 he received from the President of the French Republic the Legion of Honor.

Rubinstein's father had absolutely no musical tastes, and was bitterly disappointed when his son began to be inclined to take to the musical career which was to make him honored everywhere.

Rubinstein used to explain his cosmopolitanism by saying that M. Villoing, his first teacher, was a Frenchman by birth, a Russian by adoption, and had received his musical education from John Field, who was an Irishman.

The sorrow of Rubinstein's life, for which boxes full of decorations and the making of big fortunes were no consolation, lay in the fact that there was a big disproportion between his success as a composer and as a pianist.

In this respect he was like Liszt. Tremendous efforts were made by all the leading managers to induce Rubinstein to pay another visit to his country, but he declined them all, though almost fabulous sums were offered him. He gave as his reasons for his refusal his dislike of sea voyage, his failing health, and also that he no longer cared to play for money.

However, about two years ago, Abbey & Grau got him as far as a preliminary contract, the latter being to bring out one of his oratorios on a grand scale, to amount to \$100,000 in cash, but when it came to the final arrangements he backed out.

The death of the great pianist was entirely unexpected, as he had been in apparently good health, and played cards with friends the very evening of the night during which he died.

Some hours after he had retired his wife heard cries from his room, and as she rushed there met Rubinstein, who exclaimed, "send for a doctor."

"I am choking, choking!"—send for a doctor."

But by the time the doctor came he was dead.

Rubinstein was undoubtedly a great pianist, and his rank was conceded as among the greatest in the world. He mastered every phase of pianism; his velocity was wonderful; his power immense; and his delivery something like the action of a manual dexterity it would be impossible to surpass him; all written piano music was to him easy of accomplishment, for his executory power was so haughty, and his grasp of the instrument that of unlimited control. With the mechanical means of interpretation free and unimpeded, the intelligence and the sentiment both full play, so that whatever was in the soul of the player can come out, at

it were, spontaneously. What a magnificent power to possess! What God-like in its attributes! The impression made on the late Henry C. Watson by Rubinstein's playing is well worth recalling at this time, and of more than passing interest will be the perusal of his remarks on Rubinstein's Beethoven playing: "The union of perfect mechanism with high executive power and the gift of outward expression is very rare. Rubinstein possessed the two first in a very high degree, but the latter in a lesser degree. While we recognize an executive agility which could hardly be surpassed, and flashes of fine thought and deep sentiment which fill us with admiration, we shall arrive, to our regret, at the method of interpretation. While admitting that Rubinstein has wonderful executive power, we must at the same time state that his mannerisms are many and numerous. For instance, while his sense of weight and touch is so very fine, as evidenced in the long and finely graduated decrescendo in the march from the "Erechtheion," whenever the left hand has an independent passage the right hand is completely overpowered. The sense of weight

him dash on at headlong speed, and then a sen-suous, though still somewhat ferocious, emotion leads him away into a dream-world of transcendental philosophy, vague and abstract, as such drama as such and such contrasts can hardly fail to captivate the ear and throw a glamour over the mind."

"What we told you of as to such in Rubinstein, is repose—that calm, high intellectual repose, which is the balance of serene judgment, and from which springs the power to appreciate and interpret great thoughts. It is not difficult, with Beethoven, for instance, to produce great, sudden contrasts, with double f's and double p's; these are but the 'tricks of the trade,' which, after all, do not carry the heavy ear; it needs, beside, an amplitude of executive power, and an impetuous brio, a profound sense of repose, which will carry the high spring, yet harmoniously trend thoughts, of the great master, and from which should spring those contrasts as the chiaro-obscuro of the composition."

"With Rubinstein's interpretation of Beethoven, in an executive point of view, we were delighted; in an intelligent point of view, we were disappointed. In the interpretation of his own compositions he can have no rival; and in all he plays there is such a magnificent display of executive ability, such dazzling brilliancy and such excess of power, that everywhere he will excite wonder, and everywhere will be acknowledged as one of the very few great pianists of the day."

Such was the impression made on the mind of the leading metropolitan critic when Rubinstein made his advent among us.

The indisposition which caused M.

Paderewski to avoid the fatigue of a lengthy tour in the United States was not, of course, prevented him from devoting a good deal of time to composition. The new opera, on a national Polish subject, upon which he has been for some time engaged, is now practically finished in outline, although a good deal of the scoring has yet to be done. Still, M. Paderewski intends to put the finishing touches to it in the course of the present year, and, remarks the *London and Provincial Review*, it will probably be brought to its first public hearing in March next at Buda Pesth, under the conductorship of Herr Nikisch, formerly of Boston.

It appears that the book of "The Queen of Brilliants," in which Lillian Russell is to appear at Abbey's Theatre November 10th, has been entirely re-written. Miss Russell will receive \$1,000 a week; not so bad for a former music hall diva, who four years ago was glad to accept a salary of \$15 a week, which was afterward advanced to \$25, from Tony Pastor. James C. Duff was paying her \$300 a week when she broke her contract with him. The Casino gave her \$200 a week. T. Henry French coaxed her to the Grand Theatre with a salary of \$800. Chaney & Lederer gave her \$1,000, and now Abbey, Schofield & Grau have made a contract with her at the above named terms. Reap while the sunshines, Miss Russell!

If the immortal composer of song, Franz Schubert, can witness what is going on in this world, and compare the enormous fortunes acquired by some of our modern composers, whose mediocre works have hit the popular taste, to the worldly goods he left behind, he must be thoroughly disgusted. In the estimation of the world, his effects and the valuation: Three street coats, three cloth dress suits, ten pantaloons, nine vests, together in value \$7 guineas; two pairs of boots, value 2 guineas; four shirts, nine neck and handkerchiefs, thirteen pairs of socks, one linen sheet, five pairs of white socks, two pairs of white gloves, one overcoat, value 6 guineas; a few old music books, value 10 guineas. The composer of the "Erlking," left absolutely nothing behind. In Vienna, you can read of St. Gauden. Schubert's songs, with accompaniments of piano, reach nearly 600, of which Goethe's poetry is the basis of 100. Besides the 300 his own compositions of church, chamber, concert and parlor music, brought rich revenues to the publishers, and a very small part of the money he had to defray the expenses of his sickness and death. The father was a poor school teacher in Vienna, who had the care of eight children.

"Rubinstein is a great player; his fingers can execute whatever he wishes, and his playing is as strong as darkness and light. His playing is wildly emotional; a sort of despairing passion makes



ANTON GREGOR RUBINSTEIN.

HAPPINESS ENOUGH.

DES GLÜCKES GENUG.

Allegretto con molto espressione. $\text{♩} = 90$.

Liszt - Bülow.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo and expression marking is "Allegretto con molto espressione. $\text{♩} = 90$." The composer/arranger is "Liszt - Bülow." The score is divided into six systems. The first system includes the marking "simili." above the right hand. The second system includes the marking "simili." below the piano part. The third system includes the marking "a tempo." above the right hand. The fourth system includes the marking "Sostenuto." above the right hand. The fifth system includes the marking "cres." above the right hand. The score concludes with a double bar line and a repeat sign.

cres. *rit.* *calando.* *a tempo.*

volante. *simil.* *simult.*

f

1759. 22

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN AM SPINNRAD.

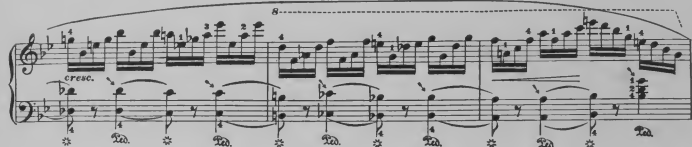
Liszt. Bülow.

Moderato. $\text{♩} = 68$.

1519 - 22

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This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below the notes. Some systems include slurs and phrasing marks. The piece concludes with a double bar line and a repeat sign at the end of the sixth system.



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands. The key signature is B-flat major or D-flat minor, and the time signature is 3/4. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings. Dynamic markings such as *cres.*, *dimin.*, and *f* are used throughout. The piece concludes with a double bar line and a repeat sign.



I THINK OF THEE.

11

ICH DENKE DEIN.

Allegro non troppo. $\text{♩} = 92$.

Liszt. Bülow.



Contabile.



1559. 22

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Musical score for piano, featuring six systems of staves. The notation includes treble and bass clefs, key signatures (three flats), and various performance markings: *dim*, *doloroso*, *cresc.*, and *animato*. Fingerings and articulation are indicated throughout the score.

cresc. *ff* *marcato il basso.*
ff
ritard.
cresc. *f* *dimin.* *p* *pp*
 1559 - 22

FLEETING TIME.

FLÜCHTIGE ZEIT.

Liszt. Bülow.

Moderato. ♩ = 66.

The musical score is written for piano and consists of 28 measures. It is in 2/4 time and the key of B-flat major. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score is arranged by Franz Liszt, with the original by Robert Schumann. The notation includes a variety of musical symbols: slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is divided into two systems, each containing four staves. The first system starts with a 'p' marking and a 'legato' instruction. The second system starts with an 'f' marking. The score concludes with a final cadence in the 28th measure.

155p. - 22

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is characterized by dense, rapid passages with intricate fingerings indicated by numbers 1-5 above or below the notes. Dynamic markings include *sf* (sforzando), *con fuoco* (with fire), and *decreso* (diminuendo). The notation includes various musical symbols such as slurs, ties, and repeat signs. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

17.59 - 22

SURGING OCEAN.

WOGENDES MEER.

Liszt. Bülow.

Allegro con spirito. 2-88.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/8 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro con spirito' with a metronome marking of 2-88. The score is divided into five systems, each containing a piano (upper) and bass (lower) staff. The piano part features a melodic line with various ornaments and dynamic markings. The bass part provides a rhythmic accompaniment with frequent sixteenth-note patterns. Fingering numbers (1-5) are indicated throughout the piece.

1559 - 22

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This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a minor key, indicated by the key signature (three flats). The notation includes various musical elements such as notes, rests, and fingerings. The first system shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system features a more melodic line in the treble staff and a rhythmic accompaniment in the bass. The third system continues the melodic and rhythmic development. The fourth system shows a change in the bass line with more prominent eighth notes. The fifth system includes a 'cresc.' (crescendo) marking in the bass staff. The sixth system concludes the page with a final melodic phrase in the treble and a rhythmic accompaniment in the bass.

First system of musical notation. The treble clef staff begins with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The bass clef staff features a continuous eighth-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic.

Second system of musical notation. The treble clef staff includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic marked *brillante*. The system ends with a fortissimo (*ff*) dynamic.

Third system of musical notation. The treble clef staff begins with a fortissimo (*ff*) dynamic and the instruction *sempre*. The system concludes with a fortissimo (*ff*) dynamic.

Fourth system of musical notation. The treble clef staff features a fortissimo (*ff*) dynamic. The system concludes with a fortissimo (*ff*) dynamic.

Fifth system of musical notation. The treble clef staff begins with a fortissimo (*ff*) dynamic. The system concludes with a fortissimo (*ff*) dynamic.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and other rhythmic patterns. Fingerings are indicated by numbers 1-5. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is arranged in six systems, each with a grand staff. The first system has a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system introduces some chords in the treble. The fourth system has a more active treble staff. The fifth system features a crescendo marking and a more complex bass line. The sixth system ends with a forte (ff) marking and a final chord.

1559. 22

LITTLE MISCHIEF.

KLEINER WILDFANG

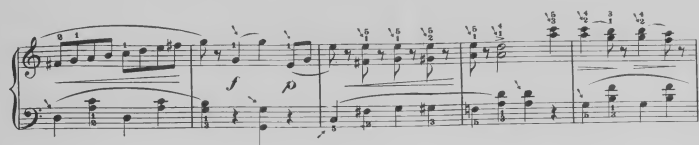
Notes marked with an arrow (\vee) must be struck from the wrist.

Otto Anschütz \vee

Moderato $\text{♩} = 92$.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' with a metronome indication of 92. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano), 'cresc.' (crescendo), and 'mf' (mezzo-forte). The piece concludes with a double bar line and a repeat sign.







fin *fin*

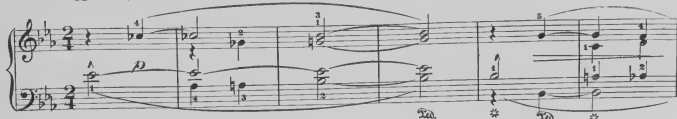
THE LITTLE MAIDEN.

(DAS KLEINE MÄDCHEN.)

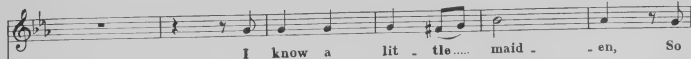
Words by August F. Reipschlaeger.

Music by Louis Conrath.

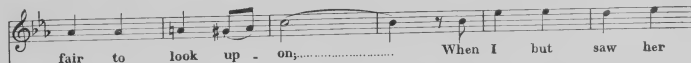
Andante ♩ = 112.



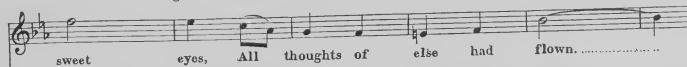
Ich weiss ein klein - es.... Mäd - chen, Gar



lieb - lich an - zu - seh'n:..... Nur wie ich schaut' die



Au - - - gen War's schon um mich ge - seh'n:.....



Die fun, ketu so und lach - en, Und sind gar sehr be -

They spar - kle bright and fond - ly, Speak ten - der - ly and

redt;

Ver - rath - en den Ge - dan - ken Eh'

true Be - tray the thought ere word - ed To

er zum Wort er - steht.

Er zähl'n der See - le -

bid the soul a - dien. They tell the heart's deep

Im - res Uns Herz wird mir so lacht ... Doch

se - crets, En - rapt I feel their spell of

ein - es nur Dich lieb' ich Da - von er - zähl'n sie

this a - lone: "I love thee" A - las! they do not

nicht Doch ein - es nur Dich lieb' ich Da -

tell. Of this a - lone "I love thee," A -

von er - zähl'n sie nicht Doch ein - es nur Dich

las! they do not tell Of this a - lone "I

lieb' ich Da - von er - zähl'n sie nicht.

love thee" A - las! they do not tell.

MC KENDREE BOYS.

MARCH

Secondo.

Arnold Pesold

March time. ♩ = 108.

2

ff

p

p

f

1. 2.

f *ff* *p* *f* *ff*

1508 - 8

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MC KENDREE BOYS.

MARCH.

3

Primo.

Arnold Pesold.

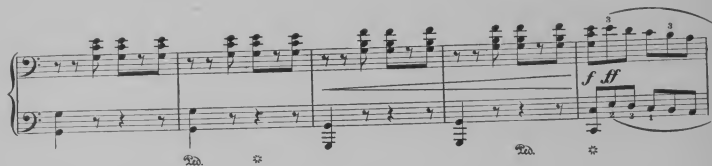
March time ♩ = 108.

ff Trumpets.

The musical score is written for two staves, treble and bass clef. It includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'March time ♩ = 108.' The score is divided into five systems. The first system includes a 'ff Trumpets.' marking. The second system includes a 'p' marking. The third system includes a 'f' marking. The fourth system includes a 'molto cresc.' marking. The fifth system includes a 'f' marking. The score ends with a double bar line and a repeat sign.

1568 - 8

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Primo.

5

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic marking. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Second system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff features a mezzo-forte (*mf*) dynamic marking. There are various fingerings and articulations indicated throughout the system.

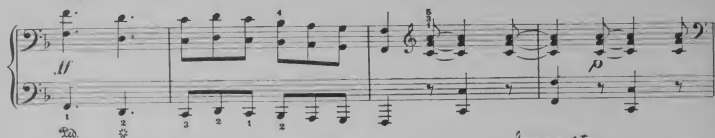
Third system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff features a forte (*f*) dynamic marking. There are various fingerings and articulations indicated throughout the system.


Fourth system of musical notation. The treble staff continues with eighth and sixteenth notes. The bass staff features a mezzo-forte (*mf*) dynamic marking. There are various fingerings and articulations indicated throughout the system.

Fifth system of musical notation, concluding the piece. The treble staff continues with eighth and sixteenth notes. The bass staff features a forte (*f*) dynamic marking. The system ends with a double bar line and the word "Fine." written above the staff.

Secondo.

TRIO.



The bell part is ad lib. To play it, take six glasses and tune them to the following notes:  This is done with water, pouring so much in each one until it sounds according to the note it is to represent. The glasses are struck with lit. tile wooden hummers.

BELLS.

TRIO

Primo.

7

BELLS.

It is optional with the performers to sing this chorus or not. When performed at exhibitions this Chorus will produce great effect if sung by the entire vocal class.

CHORUS.

We are *M^c* *Ken* *dree* *boys* *We*

Trombone Solo.

ff

forge *our* *way* *a - long* *M^c*

ff

Ken *dree* *col* *lege* *first* *and* *last,* *We*

mf

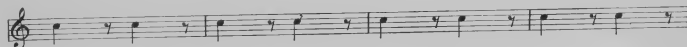
are *M^c* *Ken* *dree* *boys*

f *ff*

Repeat from the beginning to Fine.

The anvil part is ad lib. The anvils can easily be represented by flat irons or any solid piece of iron which can be struck with a hammer.

ANVIL.



Repeat from the beginning to Fine.

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AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

GERMANIA THEATRE.

The present season at the Germania Theatre, Fourteenth St. and Lucas Place, proves to be one of the most successful since the founding of a German temple of music here in 1858, when the "Robbers" was produced. The ensemble is now so complete that it can produce every kind of drama, from the burlesque to the greatest classical tragedies. Only twelve two powerful artists have been added to the troupe; one of whom, a juvenile lover named Henry Nech, gave ample testimony of his capabilities as Mortimer in "Mary Stuart." Marie Harding, an actress whom the public will remember as having been under the direction of Waldemar Richey, has recently returned to St. Louis. She made her first appearance Sunday, December 2, in the role of "Esmeralda" in the "Hunchback of Notre Dame," which she was enthusiastically received. The assumption that Hon. Alexander Warner, the excellent director of the Germania Theatre, selected his company with the view of producing a choice collection of serious drama is fully justified. A large number of these plays have already been sent. Schiller's birthday was again appropriately observed by the production of the author's great tragedy, "Mary Stuart," which has already been mentioned. On Thanksgiving "William Tell," by the same author, was presented. Shakespeare's plays have also been placed in the repertoire; his comedy, "Merchant of Venice," will be produced Wednesday, December 12, and even Hamlet is in preparation. Thursday, December 20, a performance of a unique nature will take place. An actress who has devoted fifty-six years of her life to the stage, namely, Mrs. Amalie Weekes, will give a farewell rendition to her numerous admirers. Mrs. Weekes, though a stage veteran of 73 years, still retains such remarkable youthfulness that she exceeds many a young member of the stage in brightness and vivacity. She will appear in "The Celebrated Woman."

CITY NOTES.

Miss Charlotte H. Hax-Roswell teaches the finest school of Italian singing, and is very successful in her work; her studio is at 2293 Park Avenue. Miss Hax-Roswell can be seen on Monday afternoon.

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Miss Bessie Deyo, daughter of Dr. Deyo, of Cahane Place, is the possessor of a very beautiful voice. She is studying with Mme. Rognée-Jancie, the vocal teacher, and shows the result of that excellent teacher's work in the refined and artistic manner in which she sings.

The death of Miss Alsy Howard McCoey, contralto of the Grand Avenue Presbyterian Church, was a sad blow to the many friends of the popular singer. Miss Nellie Hale, soprano of the same church, was married in the afternoon of the same day upon which Miss McCoey was buried. Both were from the same town, Bunker Hill, and both were studying under the same teacher, Mr. Robert Nelson.

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 4th and St. Charles streets. An elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

The new opera "Jabuka," by Johann Strauss, has just been performed with great success at the theatre An der Wien, Vienna. The scene of the opera is on the frontier between Hungary and Servia, and it is based on an old custom of the Slavonic population of these countries. The youth who wishes to marry a girl presents to her, at the country feast, an apple in which he has put a gold coin. If the young girl accepts the lover, she takes a bite of the apple and keeps the coin which it contains, after which the lovers dance together the national dance, the "Kolo." If she rejects him, she returns the apple without having eaten of it. The score is said to contain several charming pieces, a waltz, a quartet, a chorus, and a duet in form of a waltz.

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and so on to the bottom. There wasn't a dry eye in the room."—*Tid-Bits*.

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